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ance with their unanimous verdict, the prize for the best arrangement of the Creed has been adjudged to Alexander S. Cooper, Esq., of 20, Brompton Crescent. No prize has been awarded to any of the harmonised monotonies. It ought to be added that certified copies of the exercises selected by the Committee were sent to the musical referees; so that the authors of the composition were unknown. We are requested to state that the Secretary, Rev. F. Gerald Vesey, Lawrence Court, Huntingdon, would be obliged by the addresses of the authors of two Creeds marked "J. Foggitt," and "J. Bradford," being forwarded to him.

### Reviews.

METZLER AND CO.

1. *Three Short Pieces for the Organ.* Composed by Edward J. Hopkins.

2. *A Second Set, etc.*

SUCH of our musical readers as have any knowledge of the three or four Preludial Pieces for the Organ which Mr. Hopkins published many years ago, will learn with satisfaction that he is again contributing to that class of music, the production of which has been so much neglected in this country.

Had we not known how little leisure it is possible for professional musicians practising in London to enjoy, we might have felt some surprise that they should so seldom come before the public with original works. But knowing the great demands which are made upon their time, our surprise is naturally lessened.

The first three movements consist of a *Siciliano* in G major, for soft stops; an *Allegretto con grazia*, principally for diapasons; and an *Allegretto cantabile*, distributed amongst three manuals. The principal subject of the *Siciliano*, although open to objection on the score of a certain want of freshness, is yet so capitally harmonised and delightful varied, that the want of originality is hardly felt. A clever piece of imitation, near the end of the second page, is specially open to commendation for that absence of all appearance of art—which to our mind is the perfection of art. No. 2 is of a somewhat more vigorous texture, and exhibits the same masterly treatment as the first in almost every line. And we may here state that admirable workmanship and delicate finish are marked characteristics of the entire set of pieces. Of the first three, we prefer, upon the whole, the third. Commencing with sustained chords on the manuals, with staccato notes for the pedals, a charming melody unwinds itself, flowing on in a natural and graceful manner through all kinds of beautiful modulations, and with a number of dexterous contrapuntal contrivances, in every way displaying on the part of the composer a wealth of ideas and a thorough grasp of his subject.

As the same remarks would almost equally apply to the second set of three, it only remains for us to add that so long as music like this is the product of English brains, we must not despair of seeing the musicians of our land take the position which is so fairly within their reach. For years they appear to have been asleep. Let us hope the present is a general awakening.

NOVELLO, EWER AND CO.

*The Organists' Quarterly Journal.* Parts III. and IV. Edited by Dr. Spark.

THERE is evidently no intention on the part of the editor to allow his spirited enterprise to languish. Each number as it appears introduces at the head of much good music a batch of names either altogether new to the musical world, or exhibiting a new phase of versatility. Amongst the former may be classed Mr. Inglis Bervon, Philipp Tietz, etc., whilst the latter includes Mr. G. A. Macfarren and Herr Carl Reinecke, both of whom are too well known to need a word from us, but whose organ compositions have been hitherto scarce, to say the least of it. Into the comparatively limited field of composition

for the organ we willingly admit the strangers; but to our friends who have temporarily left their ampler pastures, we eagerly extend a hearty welcome. It must not, however, be forgotten that with increased success comes increased responsibility; and we must remind Dr. Spark that there is no such thing as standing still. Progress or retrogression is inevitable; and we are far too much interested in the healthy development of the art of organ playing to wish anything but success to his journal.

*Beethoven's Mass in D.* 8vo. In vocal score, with Piano-forte accompaniment.

EVERY musician will hail with delight, the publication of this great Mass in the cheap form. Choral Societies can now at least attempt to fathom the sublimity of a work which demands worship rather than criticism. The prospectus of the "Oratorio Concerts" announces the Mass for representation during the ensuing season; and as the Sacred Harmonic Society has now followed this announcement by including it amongst its promised compositions, this popular edition will be most welcome; for the probable impetus which will be given to the spread of the work by these public performances, would be materially checked, were it only procurable at its former price.

1. *Te Deum for Parish Choirs.* Composed by A. Hemstock.

2. *A Simple Morning and Evening Service (Chant form).* Composed by Walter Macfarren.

3. *A Morning, Communion and Evening Service, for Parish Choirs.* Composed by G. M. Garrett, Mus. Doc.

It has always been with us a matter of difficulty to determine why certain pieces of music should ever have seen the light. We all know that amateurs who have been blessed with a competency are not unfrequently tempted into an unreasoning rush into publicity for the mere pleasure derivable from seeing their names in type—and really "Composed by John Jenkins" looks quite as large (in print) as "Composed by Mozart." But it is not of this class that we would speak; for with them there is no reputation to lose, and certainly, in ninety-nine cases out of a hundred, none to be gained. It is more particularly by young professional men—country organists, etc.—and their doings that our surprise is called forth, who—quite by accident, and without intending it in the slightest degree—find themselves authors of a chant or a psalm tune, and are instantly possessed by great visions of future fame and pecuniary reward. Hereupon they determine to fly at higher game, and in the old accidental manner, finding that they have composed a *Te Deum*, without considering for a moment whether it is good or new, or in many instances even correct, it is printed, published, reviewed and—shelved. Unfortunately the friends of our imaginary composer take no note of the fact that the composition fell still-born, but they ever after speak of him, with some appearance of respect, as a genius who composed a work which was actually printed, and thus hold out an inducement to others to go and do likewise. To such and to all we must lift up our voice in warning. If a man have not received a sound musical education, and be not possessed of original ideas, he has no right even to think of publishing such works as he may write. Again and again must we repeat, that to be a creator of beautiful melodies and understand the secrets of harmony is a gift to which few can lay claim; and to be able to play an organ or teach the piano by no means qualifies a man for setting up as a composer. We have been led into these remarks through finding, after a careful perusal of Mr. Hemstock's *Te Deum*, next to nothing which could justify its publication. It may be admitted to be moderately correct in its harmonies, and that is a virtue in these days, but even that is counter-balanced by its faults of construction. We had hoped that the practice of giving a minim to a syllable (no matter whether long or short) had altogether disappeared; yet here we find it in full force. Making a division in the very middle of the "Holy, holy" has not been done for many years, yet Mr.

Hemstock adopts it. He must forgive us if we appear to be hard upon him: our intention is rather to tilt at the system of publishing immature works.

Mr. Walter Macfarren has already made his mark in piano-forte music, and now essays to bear off some of the honours pertaining to composers of sacred music. His effort is not wanting in boldness, for we hold it an established fact that it is more difficult to write *simply* and successfully, than when thoroughly unfettered by the exigences of parish choirs. Taking these matters into consideration, we think he is entitled to some commendation for having produced a Chant Service, which is at once easy, taking and appropriate.

All this, however, and more, may be said of the setting by Dr. Garrett. It is a case in which the composer is evidently at home with his subject, and moulds it freely to suit his fancy. The meaning of the words is forced into notice by the vigorous and appropriate setting they receive; and the general effect is further enhanced by the masterly accompaniment which alternately supports and embellishes the voice part. Yet is the setting a comparatively simple one. Chiefly in unison, the four parts are used now and then—but very sparingly—with an exceedingly good effect. But we have one fault to find. May we ask why the ancient and modern notation is used so indiscriminately? One must be right and the other wrong. A part from this, we have nothing to say of Dr. Garrett's Service which is not complimentary. Surely a work so easy and yet so full of good music should prove a boon, especially to those for whose use it was intended, viz.—parish choirs.

*Six Four-part Songs* (S.A.T.B.) Composed by Walter Macfarren.

1. *Spring*. Poetry by Mary Cowden Clarke.
2. *Summer*. " ditto
3. *Autumn*. " ditto
4. *Winter*. " ditto
5. *You Stole my Love*. Poetry by A. Munday (1553).
6. *Dainty Love*. " W. Wager (1500).

Mrs. COWDEN CLARKE's poetry has been sympathetically wedded to music by Mr. Macfarren. The first song, "Spring," has a pleasing and joyous subject which is not frittered away by "learned" harmonies. A running scale passage in thirds for sopranos and altos, answered by a similar passage for basses and tenors, in the last two lines of the verse, is exceedingly effective. No. 2, "Summer," is a flowing melody, thoughtfully harmonised, and remarkably well written for the voices. The phrase marked *Glorioso*, is a real musical welcome to a sunny and genial friend; and the ascent of the sopranos to the upper A flat is in excellent keeping with the joyful character of the poetry. If we have a fault to find with "Autumn," it is that the opening subject is somewhat too sombre. It commences with a marked theme for the basses, in D minor, which is pertinaciously repeated twice afterwards with much effect. The sudden burst in the tonic major, after the lingering dominant harmony, is a point worthy of special commendation—the music, indeed, being coloured with a richness in consonance with the "ripe golden corn and purple grapes," in praise of which the poet sings. "Winter" starts with a theme, "Allegro vivace," which, as the words rather glorify the lively than the dreary aspect of the season, is as appropriate as can be desired. The change of rhythm at the words, "Have we not his Christmas night," introduces a most graceful melody, the harmonies to which are as simple as such compositions should be. A good effect is obtained towards the conclusion of the song by repeating the words "Christmas night" in the alto and bass parts, in detached phrases, whilst the other voices continue the melody. No. 5, "You Stole my Love," is already well known; and its characteristic subject generally ensures for it, in performance, a hearty encore. A careful perusal of the song confirms our opinion of its merits. Apart from the light and catching melody, so excellently fitted to the words, the counterpoint is written in a masterly manner through-

out. We are especially pleased with the effect of the return to the subject, after the harmony of the dominant, in the relative minor. No. 6, "Dainty Love," is handled as well, perhaps, as a composer can handle words so little suggestive of musical ideas. The theme is melodious, and the constant repetition of the word "dangerous," gives much character to the composition. Well sung, there can be little doubt that this unpretending song would please, from the peculiar quaintness, both of the music and poetry.

*Songs, &c., from "The Artist's Stratagem."* A Drawing Room Operetta, by J. Tom Burgess, Esq. Music by Rosario Aspa.

1. *The Land that I Love*.
2. *I'm not in Love, not I*.
3. *My Heart is Free*.
4. *Those Eyes which Beam*.
5. *Now Fate, alas, has Parted*. Trio, unaccompanied.

This group of compositions is from a little Operetta, published in Routledge's Christmas Annual for 1870, intended specially for performance by amateurs in a drawing-room. Like all the songs of this composer, they are vocal, simple and melodious; and, above all, most admirably suited for the purpose for which they are written. No. 1 is an unpretending theme in G minor, easy to sing, and pretty enough to delight a Christmas party. No. 2, "I'm not in Love, not I," has a tripping subject which will charm all hearers. This song must, we think, make its way out of the Operetta, for it is not only pleasing, but excellent in treatment throughout. There is much archness in the repetition of the words, "Not in Love," and "Not I," whilst the theme progresses uninterruptedly in the pianoforte part. A descent of *seven-sizes* to the low C is also a point in every respect admirable. No. 3 is full of character. Commencing with a graceful melody in F, a modulation takes place into B flat, in which key, a very elegant waltz is played as the accompaniment to the voice. We scarcely like the manner in which the return to the original key is effected, although we have no positive fault to find with the progression. No. 4 is an extremely vocal melody, and thoroughly expressive of the words. The sudden change from C into A flat is really beautiful; and there is a refinement pervading every bar of this composition which lifts it—musically speaking—not only far above the other songs in the Operetta, but above any song by this composer which has yet come before us. We can conscientiously recommend it to the attention both of vocalists and teachers. No. 5 is a smoothly written trio, intended to be sung unaccompanied. We like every part of this except the last phrase, where the voices are held out for two bars on the unvocal word "meet," the first being dominant harmony suspended over the key-note, and the second the resolution of the chord on the key-note harmony. The five compositions here noticed, are the only portions of the Operetta published by Messrs. Novello; but the Annual, containing the dialogue and concerted music, has been forwarded to us, and we can, therefore, now judge of the work in its entire state. A very simple duet for female voices, "No one is here," is melodious and sufficiently dramatic, to afford scope for a little acting. The next duet, "See, O how charming" (also for two ladies), has a pretty waltz subject, the voice parts being thoroughly within the power of drawing-room vocalists. The finale contains no difficulties, but is full of effect, and the voices are impartially provided with ample opportunities for being heard. The subject, commencing on the words, "You see success has crown'd my plot," is exceedingly happy; and the entire finale, small as it is in construction, is based upon good models.

*Christmas Bells*. A Four-part Song. Words by Tennyson. Music by Frederick Bridge, Mus. Bac., Oxon.

A telling Part-Song, with a considerable amount of clever writing, to the well known words of the Laureate, "The time draws near the birth of Christ." If we might